

MCGILL DAILY CULTURE !!

Volume 87 Issue 39

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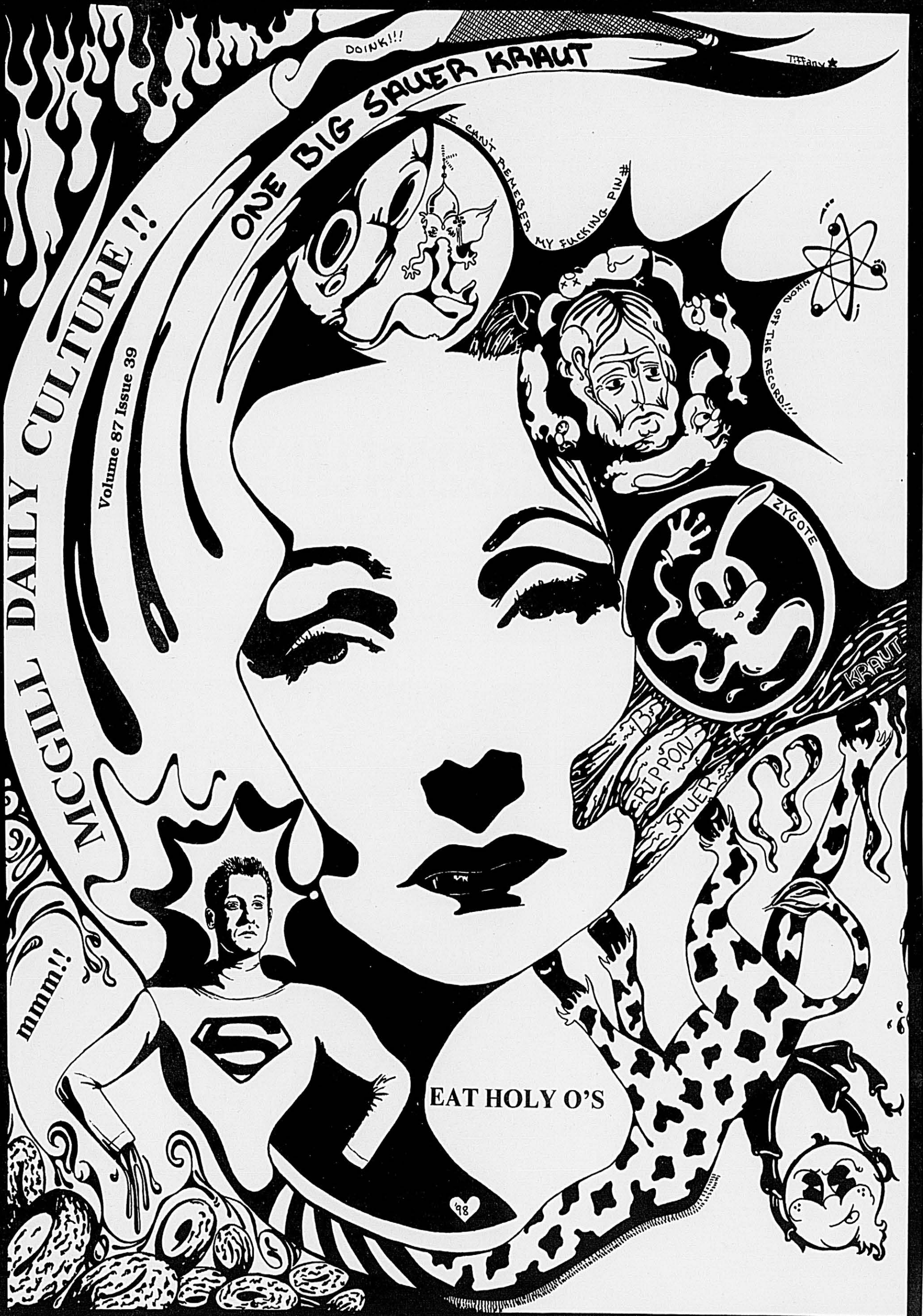
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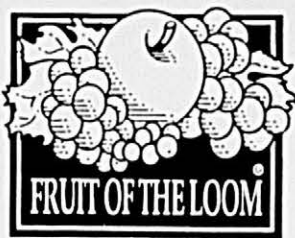
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Love in Three Phases

Three short films by local directors

by Taimur Ahmad

Baiser d'Enfant (Québec, 16mm, col, 18', 1995)

Baiser d'enfant intimates a subtle reflection on a form of love all too readily bleared by the lack of restraint in much contemporary film: eros, the sensual fabric of desire. An indulgent young woman spends the night baby-sitting a handsome, restive pre-pubescent boy. She is desirous, feverish. The opening sequence dips one awkwardly into a nymphal riverside dreamscape: the boy, with dreamlike, unclad caprice, is seen straddling the tremendous trunk of a felled tree, *ob jolly clichés*, partially submerged in the elysian current; he and his babysitter-lover edge through the water and embrace, delicately.

But she is wrested from her clammy dream by her innocent, would-be lover, who, unable to sleep, wants company. They play cards. They wrestle on the floor, the boy-*Lolitus*?- blissfully unaware. But she resists the rippled anxiety of her impetuous desire, and turns away, forlorn. "You're a big girl now," he comforts her, in a rare moment of ripe, adult-sized empathy for her recent separation.

Presently, she lulls him to sleep with suggestive words from, yes, *The Little Prince*: "Think how wonderful it will be when you have tamed me..." Finally, her poignant realization in a hackneyed mirror of self-reflection: her desire is not about the boy but about desire for the

erotic itself. Despite the occasionally calow performances, director Julie Hivon attempts to show in this short film how the erotic lies in imagining something other than, and beyond, the object of desire. And to be able to gesture this notion with subtlety and composure is indeed a difficult task.

Dans le Parc Avec Toi (Québec, 16mm, 18', 1997)

Marie-Louise and Pierre loll languorously in a park, in the mid-summer afternoon shade of oak and birch. She reflects. He reads. And director Julie Hivon again mulls sensitively over that perennially nebulous theme of love. It is a perfect afternoon in the park, brimming with a certain idyllic unity. Marie-Louise puts her finger to her lover's face, and in a subtle gesture of affirmation, tastes his perspiration. He reads on.

Curved against yonder tree sits a shirtless, tattooed youth strumming his brit-pop love-guitar, lending to the park that necessary insouciance. Foreground lovers repose in blithe indolence. She is playing with clay. On a nearby bench sits a heavily pregnant woman; the camera creeps toward her consciously breathing form drenched in a triumphant sweat: mother, primordial in all religions; the female principle, genesial, womb. Mother, alone on bench with swollen belly, lonely, beyond space, and even time, yet coupled with the infinite solace of creation.

Marie-Louise stares on at this mythic figure of love into which all experience is poured. And she wants her lover to notice the clay form she has just fashioned. He keeps reading. But we notice the insipid detail all too well, and smile an appreciative smile which, indeed, burgeons into an all too spastic grin when Pierre reveals, discreetly, that he is reading nothing other than *L'Étranger*; *ob* cool, detached apathy. Yet she speaks with wistful words about a certain yearning for a child, for creation. He looks up, casually, impassively; our Mersault-fraud is, after all, no ithyphallic Hermes. They remain silent, and we are left to ponder, in this technically accomplished short film, all those fluent ambiguities of love and life and, of course, male lassitude.

Landing: Le Film Pour Loïc (Québec, 16mm, col/b&w, 38', 1997)

It is with acute tenderness that single-mother and director Zoe Welch exposes as docu-journal the intimate narrative of her life with her young son. Here is an exceptionally poignant, heartfelt testimony to a mother's love for her child; hers is a wisdom and spiritual exaltation that transcends reason.

The film chronicles the first few years of the boy's life with old family film footage and album snapshots. The images are exquisite. They speak in pure words about the most subjective of human experience,

seamless and undivided. The familiarity of the medium unfailingly depicts the raw, elemental quality of subjectivity, of experience.

The narration is sincere: the mother is reading, presumably from her diary, to her absent son, recounting details of the first few years of his life. The details consist primarily of the mother's emotional character at various points in time, and much of the verbal narrative alludes to the absent father. However, it is, disappointingly, a tiresome recital saturated with one too many metaphysical insinuations spoken in the singsong mellifluousness of an all but poetic tongue. And the tedium of the gentle acoustic guitar backdrop almost detracts from the poignancy of the images.

This is not to disparage the sincerity of the work; this is simply to suggest that, for an unfamiliar audience, the power of this work lies in the charm of the image, not in the candor of the narration. At one point in the monologue, she resolves to express herself to her son "through the most superficial of means: images." But the images speak to me of the ineffable, that for which words are, at best, crude approximations.

All three films @
CINEMA ONF (1564, rue St-Denis)
from January 28th to February 1,
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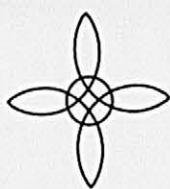
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Life Suddenly Becomes Interesting When Company Comes...

Players' Theatre produces outstanding musical with incredible cast

by Hanna Rabinovich

After the tumult and chaos of the ice storm of '98, it is a soothing and calming experience to sit down, once again, in the small yet comfortable Players' Theatre and watch the hilarious musical *Company* unfold in glorious song and dance.

Set in a modern day coffee shop, the show starts within the intoxicated mind of Bobby, a seemingly middle-aged man played by Brian McMillan, sleeping with his head resting on the table, a small bottle in his hand. Blue lights and haunting music contribute excellently to the dreamlike atmosphere, in which a rather eclectic cast of men and women dance around him.

It is in this opening number that the audience is first struck with the high calibre of this show. The spectacular choreography of Diane Klic is awe inspiring. The dancers/actors move about the stage in carefully calculated patterns, often drifting backwards, all the while singing in euphonious harmony the words to the songs of *Company*.

Directly following the opening number, the characters scatter off to sit in couples at little tables on the periphery of the stage. The remainder of the play consists of a series of "acts" in which Bobby dis-

cusses relationships with his various married friends. Bobby's first encounter occurs with Harry and Sarah (dynamically played by Paul Vandenberg and Aoife Nally), an affectionate, playful couple. As the two of them tease each other, the audience sees through Bobby's eyes one of the lighter, happier sides of marriage.

Next, on centre stage, Jenny and

David (Jessica Greenberg and Julius Chapple) sit sprawled together on a couch, smoking pot. In this scene, the choreography takes a curious turn; for most of the time, Bobby sits with his back to the audience. Normally, this choice in staging leads to a weakening of the character's position, as it distances the audience from the actor. Yet in this particular setting, the staging was effective in focusing the audience's attention towards the couple getting high in what otherwise would be the background. Although the audience was focused on the couple's interactions, Bobby's emotions, which are at other times evident, are here hidden from the audience.

The play continues. Bobby greets various friends and girlfriends in and around his apartment situated in New York. Peter and Susan (Keith O'Brien and Mary-Beth Campbell) visit him on the balcony of his New York high-rise; if each couple represents the "ups and downs" of relationships, this pair would probably be among the

Ellen McKinney).

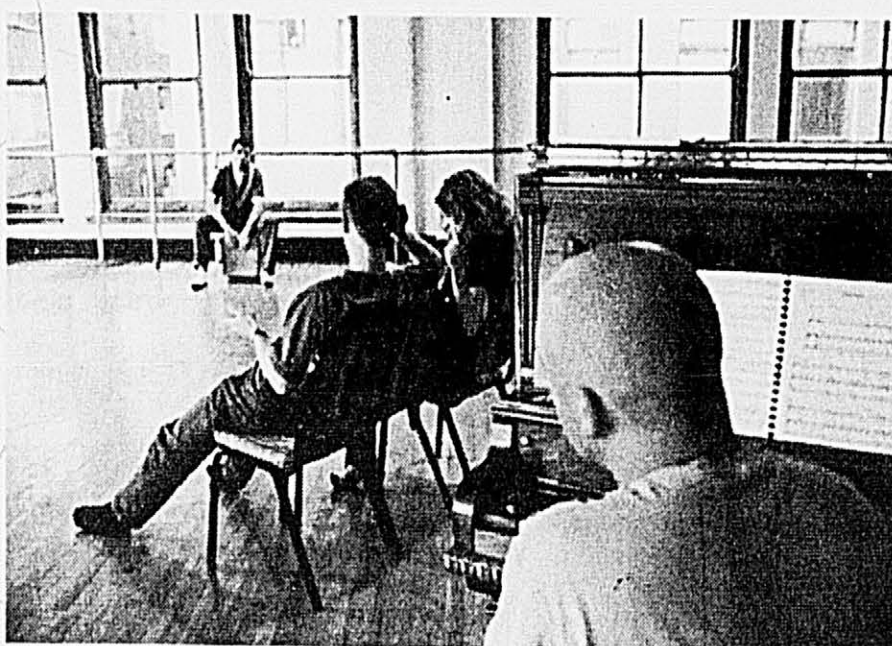
Similar to his "coupled" friends, Bobby's girlfriends also span the range of character types. The music and costumes, along with the actresses themselves, reveal the many sides of Bobby and what he wants in relationships. Rubin's deliverance of the sexy Marta is particularly powerful; in the song "Another Hundred People" her strong voice and vibrant emotions are entertaining and exhilarating. In delightful contrast, the serious, quieter Kathy (Gillian Roth) and April (McKinney) draw out the different sides to McMillan's character.

Among the exhausting list of wonderful songs (all accompanied on the piano by the talented Dave Myers) included in *Company*, are several that are hilariously entertaining. Nadia Verucci as the frantic Amy sings of her last minute hesitations in marrying the sweet and stable Paul (dramatically done by Andrew Burr) in "Getting Married Today." The lyrics and fast paced tempo, along with the nightmarish choreography and sensational expressions on Verucci's face made the song unbearably funny, and left the audience in an uproar.

Equally as good, but on a different tone, Joanne (a powerful performance by Melissa Schiel) in a drunken

stupor sings to Bobby and her husband Larry (Toby Orr) of "The Ladies Who Lunch." Her strong, rich voice sounds throughout the theatre and is yet another factor that helps to make *Company* a phenomenal production.

Company is being shown at Players' Theatre (398-6813) until Jan 31.



Thesis, Antithesis, and Possible Synthesis

Dance Cité's Bastringue Bâtard

by Kyle Faas

Bastringue Bâtard:
Bastringue : popular dancing or your frame of reference
Bâtard : hybridization

Choreographer Montréalaise Michèle Rioux explores both of these definitions in her presentation of *Bastringue Bâtard* at Théâtre Du Maurier du Monument-National. "The show is a bit autobiographical," explains, Rioux. "I spent half a year in Côte d'Ivoire, and was confronted with a sense of being Occidental in terms of culture and frame of reference, and I wanted to bring this into my own artistic process." It is the crisis of identity that one feels when placed in a different cultural context which Michèle primarily wishes to highlight, though she "[rejects] conclusion, answering the question... I don't usually like shows that answer all the questions."

During her time in Africa, Michèle embarked upon a cultural exchange of sorts, teaching elements of modern dance and learning about African dance. "It was in the city [and thus] a bit out of the context of village folklore, but dancers learn the roots of each movement." Her piece draws from both styles of dance, but cannot attach itself to either. As musician Gerard Leckey notes: "the dancers are not being told to dance African, but with African influences."

When different cultures come together, the result is often either direct conflict or an appropriation of one by the other. *Bastringue Bâtard* mirrors this reality; depicting a confrontation, rather than a blend, of occidental and African dancing styles. In the choreography, there is "a lot of tension, a lot of disequilibria. The three parts

[of the show] balance, clash, oppose and respond to each other," Rioux explains.

These three section of the performance seem to evolve in terms of the dance and the music. The first is set in a museum and "takes Africa, puts it in a frame, looks at it as an objet d'art... the dancers try to buy it, addressing the merchandising of it, criticizing what we [as Westerners] do with tropical forests," says Rioux. "The dancers are shaky, movements quickly add to each other, they are in

a machine which is oppressive and at the same time brilliant," she reflects. The choreography and the music induce tension in the observer, and highlights the novelty of the exotic that Africans in western culture of-

ten experience.

The music of Maxime Rioux (musical collaborator to the production) is striking yet adds to this tension. She states: "our [Western] music comes from the Baroque, but I reversed this, changed [loops of Bach and Scarlatti] into a more African, ritual music with a prepared piano."

A musician and a dancer playing off each other results in a more spontaneous approach to this performance. Live music reflects the interaction of the African dancer and drummer, and holds fast the attention of the spectator. "I was always disappointed when I saw dance with taped music... for me a dance is something that evolves, and a tape cannot evolve" says Michèle. Dancer Isabelle Poirier

attests to the freedom accorded the performers in this type of format: "...I respond to the rhythms... Michèle left a lot of space for improvisation... it's never the same."

In the second part of the presentation, the frame around Africa is removed and the audience is found in a lush forest, "you find yourself relieved," says Michèle. While the music and scenery offer comfort, the choreography becomes less subtle. The section continues the confrontation between the African and occidental, and an exploration of a more African self-concept. Meanwhile, four of the dancers (Christine Charles, Sylvaine Martineau, Mark Shaub and Daniel Soulières), demonstrate the tension of entering a beautiful world yet being estranged from it.

After the intermission, the third portion is a social dance or "bal" with spoken word superimposed and an incorporation of the theme of chaos. "I have an electronic system which takes the sounds of the dancers and makes it into music... it's really kind of abstract but ...immediate," says musician Gerard Leckey. The use of chaos and visual and audio discord brings closure to the final part of the piece as an epiphanic reconciliation between the two cultures.

Bâtard : Hybridization. Is this too optimistic? Maybe energies involved in the creation of the label hybridization could be better applied in taking the risk, moving beyond our all too familiar Western culture, music and dance; by leaving our *bastringue* at home...

Performances begin at 8:30 pm at the Théâtre Du Maurier du Monument National, at 1182 boulevard St. Laurent until January 31, 1998. Tickets are \$12, with a group rate for groups of five or more.



events

Thursday, January 27

LBGTM's Wömy'n's Group meets in the Women's Union (Shatner 423) at 1830h.

LBGTM's Coordinating Group will meet in Shatner 429 to plan events for the winter term and for Pride Week at 13h.

Friday, January 28

LBGTM's Coming Out Group meets in the basement of UTC (3521 University, corner Milton) at 1730h.

LBGTM's Men's Discussion Group meets in the basement of UTC at 19h.

Monday, February 9

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Ongoing Events

Questioning your sexuality? Looking for info on LGBT issues? LBGTM operates a Queer Peer Support and Referral Line every Mon-Fri from 20h until 23h. The service is confidential. Call 398-6822.

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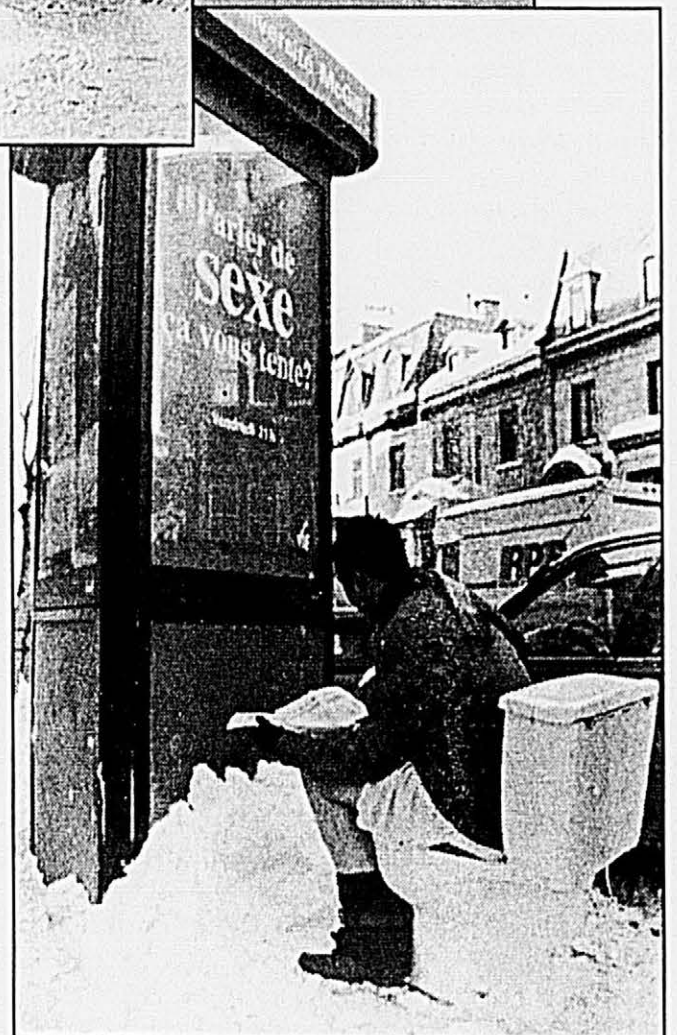
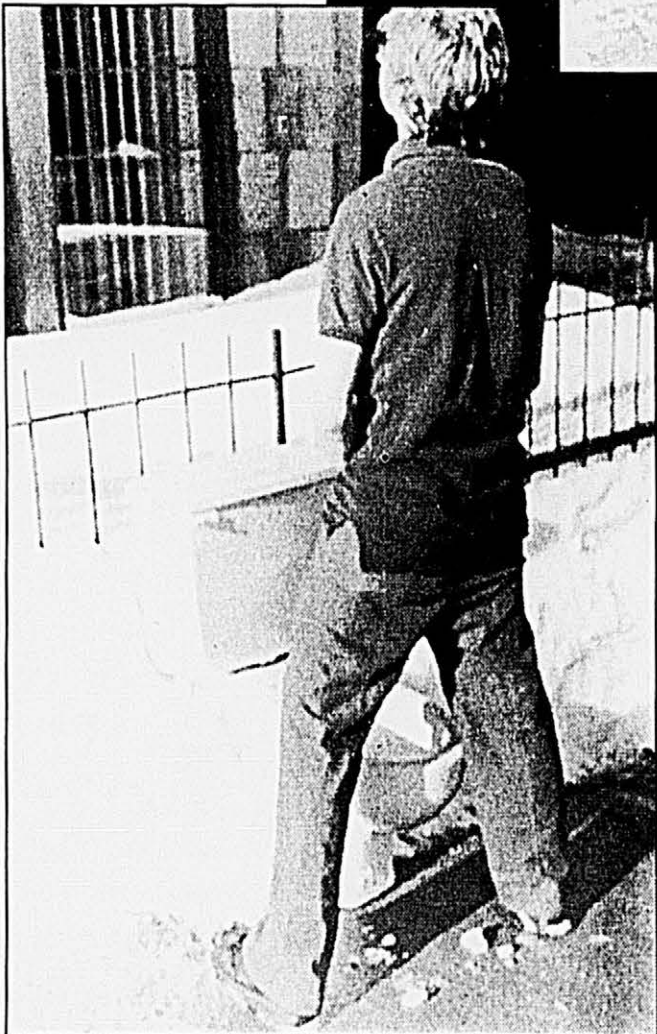


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Princely \$ums

Bernard Shapiro on filling the general coffers of McGill

by Sonia Verma

In his Principal's Report, Bernard Shapiro officially floated the idea of privatising McGill at a Joint Board-Senate meeting last November. This possibility was put forward in one of the four budgetary options designed and released that month outlining possible alternatives for the future fiscal management of the university. Recently, a group of students, faculty and non-academic staff, concerned about the accessibility of the university, drew up an "Alternative Budget", which was released this week. This interview was scheduled in order to gauge McGill President Bernard Shapiro's reaction to criticism on the budget-drafting process as well as to ascertain where Shapiro's policies for future restructuring lie.

Daily: There's been a lot of controversy generated both inside and outside McGill stemming from your Principal's report where you outline the possibility of privatising the university. How likely is this option?

Bernard Shapiro: I think it's very unlikely and not what I regard as suitable to McGill's history or tradition. It may be something we get forced into as a last resort - it would be better than becoming a mediocre university, however funded. It's certainly not something I would look forward to, or try to promote.

Daily: But that model of slashing tuition and hiking enrolment closely resembles *Towards a New McGill*, a restructuring plan you released two years ago. This indicates a bit of a trend in proposed solutions to budgetary constraints. You've described the budgetary situation of McGill as approaching a 'point of no return.' Do you see privatisation, *somewhere* down the road as inevitable?

BS: No, but if government grants continue to erode in any significant way, there will only be one choice left: to find the revenue somewhere else. The choice really is whether you're going to ask students to provide that revenue or you're going to ask other agencies - private or public.

What you can't do is pretend that you can continue to support a first-class institution with resources that make it impossible. You may regret

that, I may regret that, because I much prefer a publicly financed institution.

Daily: It seems that of the four fiscal options proposed last November, the most preferred by the Board and Senate was what you describe as a 'Quality-Driven' option - increasing resources through student charges and increasing fund-raising in the private sector. This option implies closer ties with the corporate sector and with industry...

BS: It doesn't depend whether the relationship with industry is close, rather it depends what the nature of that relationship is. For example, our relationship with government is close, that doesn't make it good, it just makes it close.

It is true that if you were going to raise money in the non-governmental sector you would have to be very careful of what the purposes for the money raised were and what conditions, if any, exist with it. These are issues that come up all the time relative to the various research contracts that we have a lot of every year, and it's a constant struggle to manage them. The exact same issues arise with relation to government which also has a series of regulations, conditions and constraints on how you both get the money and spend it.

Daily: The goals, and nature of government are different from those of the corporate sector, but-

BS: -And both are different from the goals of the university. Right now, the government has the goal of balancing its budget which is absolutely antithetical to both the needs and the goals of the university because its consequence is that universities are no longer being supported.

Daily: Right, but you're talking about two different things here - Do you see a danger of threatening academic freedom with increased corporate involvement in the university?

BS: Exactly the same thing is true with government and both have to be managed properly. The danger that you're referring to is the capacity of a professor and his or her students to deal with ideas that aren't

popular, to promote causes that other people don't like and that requires constant vigilance. As a matter of history, this fear hasn't always been associated with merely public sponsorship. The church sponsored universities, princes sponsored them, and it's another thing with the current government sponsoring them. So the issue remains, but it gets more difficult to manage when you're dealing with agencies or enterprises with whom you may share some things, but not a lot of others. None of these partnerships are good in principal - they all have to be managed extremely carefully if you want to sustain the institution.

Daily: This year for the first time, McGill students, faculty and non-academic staff released an alternative budget. In the budget, there's no increase in tuition, no talk of privatisation, or of increasing corporate involvement. Instead, the group increases revenue by proposing to funnel interest from endowment fund investments back into university operations and selling off some of McGill's investment properties. Why hasn't the administration explored these options?

BS: We have explored both of those options and have been exploring them for years. The McGill's Building Property Committees current view is that we don't have a significant number of assets for which we have a buyer who would produce the desired results. The properties don't have any realisable value for the university right now.

Daily: What about the proposal to increase the \$1.9 million from endowment fund investments which currently goes into operations and not to worry about knocking down the university debt at this time?

BS: The Board might do that some time - we may certainly discuss it. We didn't wait for the alternative budget. We brought that forward a long time ago, but the Board said it was inappropriate. Instead, it decided to help out with the deficit, which itself helps out the operating budget because your interest charges get lowered. It doesn't mean we shouldn't rethink the issue.

Daily: You've spoken about lobby-

ing Education Minister Pauline Marois to lift the province-wide tuition freeze.

BS: Well, what I've really wanted to lobby for is the province to stop cutting the grants. That's always a priority.

Daily: But you're also in favour of lifting the province wide tuition freeze?

BS: I am.

Daily: The threat of that sparked a massive student strike last spring. How do you address students' concerns about maintaining academic accessibility?

BS: Access is one issue, but access to what is the crucial question. If the university can't put significant revenue together, there will be access, but it won't be worth it. That's what's at stake. It gives me no pleasure to talk about the deregulation of tuition fees. But there's nothing worse from my point of view than compromising the academic integrity of the institution, which is what we're going to do if we don't find another way of dealing with revenue issues.

To me it's a matter of public policy on how you want to adjust tuition fees. I can quite easily be talked into a zero-tuition policy but that means that some other group or enterprise has to be able to provide the resources for this to occur without demeaning the value of diplomas that McGill will be providing. We have a freeze in tuition and what else have we got: fewer books, fewer courses, larger classes. There's no future down that road.

Given the level of our tuition fees at the moment, some rise in those fees is not an inappropriate public policy. It does mean that you have to revisit the student assistance programmes to try and maintain access to the institution - but access isn't free.

That's not an issue that the university can decide on its own, which is why I say that my first priority is to increase the grants because that provides a more responsible public approach to education. But having tried that for about twenty years without any success the Quebec universities are losing patience as to the likelihood that that will be re-

ceived.

Daily: In general, the budgetary process has been criticised - by the Alternative Budget Group - for being anti-democratic and non-inclusive of students, faculty and non-academic staff. The same criticism was levelled when you released *Towards A New McGill* - that students were not consulted. Why hasn't student involvement been a priority in coming up with possible solutions to McGill's financial troubles?

BS: There are ways you could increase student involvement. My experience is that it alters the outcome. We have tried to make the process somewhat more open. We brought the budget to Senate, which was never done before. There are a lot of students present there.

Daily: There's 20 out of 150 members.

BS: But we don't vote on it. So there's plenty of ways of making the points that they'd like to. One of the interesting things is that I haven't seen a copy of the Alternative Budget because nobody feels it's appropriate to send it to me. They didn't ask to include me in the group and I didn't ask to be included. They exclude me for perhaps the same reason that I exclude them. That's another matter all together.

Daily: So what is the reason, then, that they have been excluded?

BS: The business of students at the university is to study. The business of faculty is to teach and to do research. I don't think that under the name of democracy, you can usefully meet, and sensibly say that the business of students is to create the budget. They may have many interesting and fascinating ideas - they often do. I think they should make themselves available in public and help out in any way that they can. I meet the student execs all the time and am quite open to the ideas that they might have. But I think that with the non-academic staff it's quite a different issue. Which is that there we're dealing with a unionised environment that redefines the relationship.

Reflecting self onto pop-culture

Optica explores the world inside the mind

by Anna Alfredson

Imagine digging through piles of LP's in a funky record shop and discovering that each cover depicted a bit of your own life, your heritage, your fantasies or your ideas.

For artist Kevin deForest this was the scenario best suited to house his self portrait. The showing is called *The Record Shop*, and is part of a joint exhibition with artist Michael A. Robinson's *Trompe le Monde* at Optica.

Sifting through crates and shelves of records, music clips break in overhead. No song is complete but their snippets describe the layered and condensed array of life experiences revealed in deForest's art. He writes his own history onto the pop culture surrounding him, altering both internal and external history in the process. In effect, his art gives him permission to fit his world to his imagination and gives us access to the resulting combination.

It is impossible to sum up the vast array of subjects and emotions which Kevin deForest deals with, but an example which serves as a microcosmic glimpse into this exhibit rests on the cover of one of

his LP covers; it is in the words 'Like Radio Waves/ Soaks in my Bones/ My Father.' As deForest explains:

"I'm concerned with exploring my own urgencies, and just expecting them to be as lurid, strange and multi-layered as they are for me each day."

"Maybe the LP paintings are in part a teenage wish-fulfillment, letting me be my own pop-star role model... I also need to short-circuit explanations, in order to sidestep my own stifling self-consciousness."

This degree of emotion and personal statement contrasts sharply with the much more disconnected social commentary present in the works of Michael A. Robinson.

Robinson also borrows from everyday life in his exhibit. However,

his approach to the subject of life dips into the banality he feels it carries. "Devoted to planning and calculating everything, contemporary life has become a repetition of actions which has led only to anxieties and failure," expresses Robinson.

Life's repetitions have transformed into a flatness which is re-

flected in some of Robinson's works. For instance, one piece consists of four views of a silhouetted walkman. All are carved into cement blocks of identical shape, size and texture. The carvings reach the same depth except for a slight undulation in the uppermost surface of the piece which serves as a slight disruption to its overall flat and level topography. Here, foreground and background are lost in a monotonous landscape which perhaps attempts to mimic the terrain of a mind overcome and inundated by pop culture.

Fortunately, Robinson does bring a wide range of mediums into his art, allowing him to vary the approach to his subject. A series of ink sketches on display reveals his view of daily life in an entirely different way. The faces of the depicted figures are blotted out and branded with numbers. Identity has been crossed out and life has been categorized. Yet a curious root-like system appears in the sketches; binding the figures together. Also, the quality of the draw-

ings hold no pretensions of flawlessness as rough spots divulge eraser marks and second thoughts; here too appears self reflection.

Curator Mary La Fortune, in conjunction with the Optica selection committee in part chose Michael A. Robinson and Kevin deForest because of the influence pop culture has played for them. Regardless of the vastly different avenues chosen for their art, there is an inescapable element of *Trompe le Monde* in both. Both artists bring self representation into their works whether firmly placed as an integral component or just a quiet undercurrent.

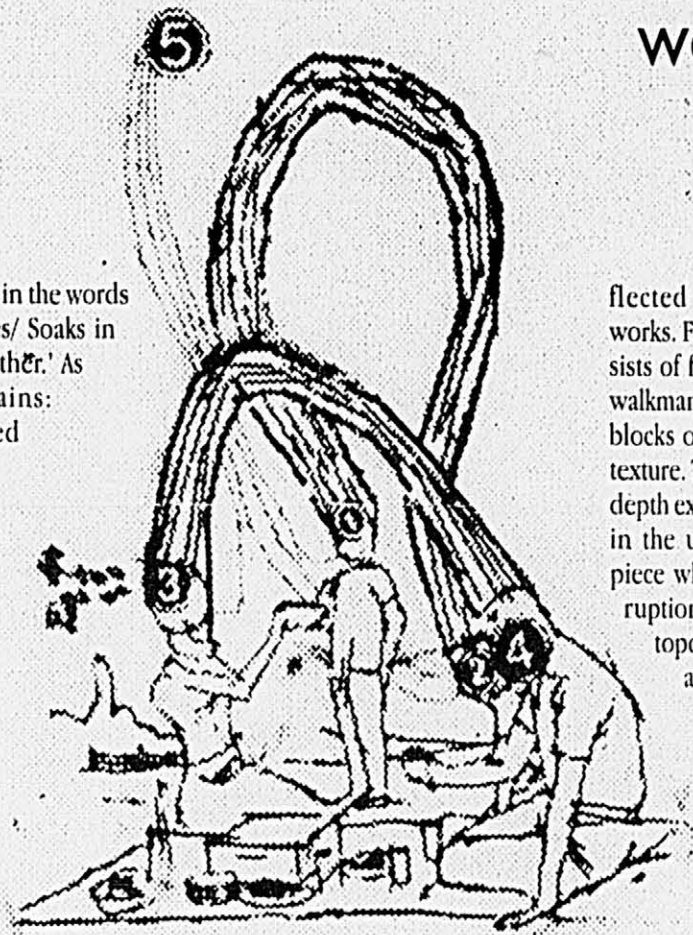
The disparities in the artists' approaches also add to the joint exhibit. They set up an intriguing contrast and balance between the two styles of art. Their juxtaposition is worth discovering at Optica which is situated in the heart of St. Catherine's pulsating and brazen display of pop culture.

Optica: A Centre for Contemporary Art

372 St. Catherine W. room 508

January 15 - February 21, 1998

Tuesday - Saturday, 12- 5 PM



Just some preamble McGill Pride Week

by Alex Halperin

It is purely coincidental that McGill Pride Week is so close to the notoriously homophobic Faculty of Management Carnival, insists Darell Tan, President of Lesbian, Bisexual, Gay and Transgendered of McGill (LBGTGM). In contrast to the inevitable result of putting a bunch of aspiring businessmen together and giving them beer, Pride Week will address many of the issues confronted by members of McGill's Queer community, while attempting to increase awareness throughout.

Queer activism will be emphasized throughout the week. A kiosk in the Shatner building will be distributing pamphlets on Queer-oriented issues and information on political involvement in these issues. Throughout the week there will be a series of more casual events

at the kiosk including a kiss-in, and a candy gram service, "Just for fun," says Tan.

A campus wide poster drive strives to make the university population at large more conscious of the role the LBGTGM and Queers play in contributing to the community.

For the intellectuals among us there will be a Queer graduate student caucus, which will discuss aspects of the Queer movement and Queer identity, such as Queer theory which has in recent years gained significant hold in the English departments of major American universities yet remains largely non-existent in Canadian academics.

The issue of political activism will be highlighted by a panel discussion, Tuesday evening in the Shatner cafeteria. The primary topic

is the relevancy and effectiveness of various techniques for achieving the goals of the Queer movement. The panel members will be Matthew Hays (reporter from Montreal's weekly *The Mirror*), John Fischer (from the political lobby group *Equality for Gays And Lesbians Everywhere* (EGALE)), Alison Carpenter (sex positive Queer therapist who, in her work, focuses on empowering people to celebrate their sexuality), Elana Wright (host of CKUT's talk radio program *Dykes on Mikes* and activist), Olivia Jensen (McGill's only transgendered faculty member) and possibly a representative from *Yakhdav* (a Jewish Queer support group). Moderating the discussion will be Rebecca Pates, a McGill graduate student who has done a great deal of research on the

criminal justice system and its discrimination of minorities, including the Queer community.

McGill Pride Week will provide many forums for expression and opportunities for education while lending the space and time for celebration as well.

Events of Pride Week:

Friday: Kickoff party

Monday: Men's health workshop

Tuesday: Panel discussion on Queer activism

Wednesday: Movie night

Thursday: Women's sexuality workshop and open mike night

Friday: celebration at Sky night club

For info call LBGTGM at 398-6822

on its way

CD REVIEWS

Various Artists the All Skanadian Club, Volume III Stomp Records

This disc is the latest in a series of compilations from Montréal based Stomp Records, documenting the growing ska scene across Canada. A full range of ska styles are covered, from the punk influenced ska-core of Flashlight and The Salads, to the acoustic rocksteady of Venice Shoreline Chris to traditional Jamaican style ska of the Skanksters. Many bands fall into the contemporary not-punk-but-not-exactly-traditional genre of ska which seems to dominate these days.

The Montréal scene is well represented by the Kingpins, who contribute a previously unreleased track, along with the Planet Smashers, and newcomers the Undercovers. As with any compilation, not every track is a standout, but there are a surprising number of strong cuts. Some of the disc's best moments include Venice Shoreline Chris' "Brand New Brian," the Planet Smashers' "Change" (taken from their last album), the Salads' "Johnny Stubbs" (one of the least generic ska punk bands I've heard in a long time), and Whole Lotta Milka's catchy little ditty "Jackson Brown". This disc makes an excellent addition to any ska fan's collection, or a newcomer's solid introduction to the full range of contem-



porary ska styles. is to "try and come up with melodies [she's] never heard before."

This being said, *10c wings* is an interesting child of 90's Women Rock with a subtle blues influence clearly manifested in "Genius or a Fool." The fact that she wrote the entire project (lyrically and musically) must be highly commended.

The predominance of guitar playing stands out in her work, demonstrating her musical background. The lyrical content of the album is heavy, given the subject matters she chooses to deal with. In "Secrets and Lies" where Brooke explores the concept of truth, she opens her album with "every twenty seconds someone's pounding someone down/ every thirty more a liar is born."

My personal favourite is "Because I told you so." It is a simple soft melody about love (what's new?). Its lyrical simplicity contrasts

well with the rest of the album. under this unfortunate category. Are they hopeless? Not quite. We might remember another fledgling band named Our Lady Peace that seemed just as uncertain in its debut....

But we must remember that foresight isn't 20/20 and Fluorescein could yet evolve or devolve from now on. Choruses of most songs in *High Contrast Comedown* hint at the positive but chronically spastic rhythm guitar out takes which make me wince. Eek. Oo. It's also a pity that the serviceably listenable vocal harmonies are drowned out of most the tracks.

Until Fluorescein can build on its vocal strengths or, conversely, smooth out its instrumental skills, the band is unlikely to escape the ranks of the LA "also rans."

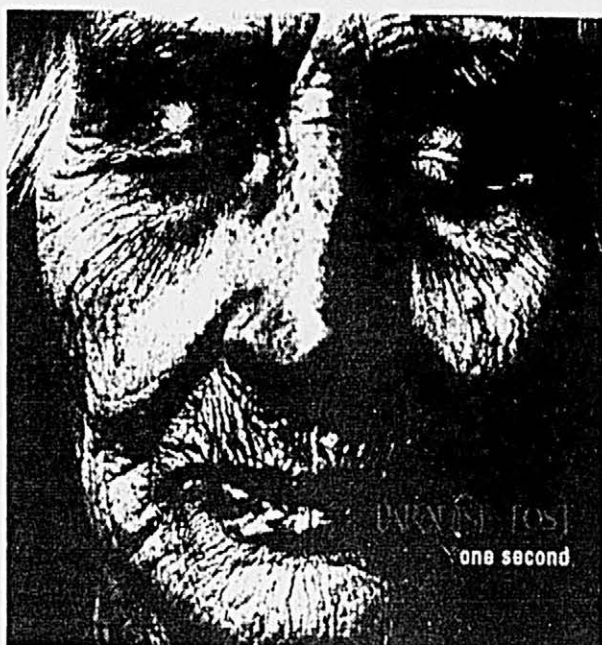
-Mike Cullen

Paradise Lost One Second Music for Nations/ BMG

Picture Brad Roberts (of the Crash Test Dummies) singing metal a la Depeche Mode. Ok, Paradise Lost isn't exactly like that but the band's fifth release sparks of musical déjà vu. Clichés aside, *One Second* has an even toned goth/metal sound that I term, "easy listening goth." It's not even remotely savage sounding as Trent Reznor's aural assaults nor the Prodigy's uneven keeled thrashings but does hint unmistakably at the band's techno/industrial leaning, albeit Spartan and relatively conservative.

The keyboard programming is the prima facie evidence; in "Another Day," the sequencing is digipop and nothing but. Not the kind of pop styling of say, the Chemical Brothers but rather the kind of understated and dark-toned rhythms favored by the black clothes set (you know who you are). Oh, yeah and add minutia of metal chords and ambient backdrops. Accordingly, Paradise Lost's muddling of influences is just fine for 'lofties' and soft gothies alike. Heck, even I like to wear all black sometimes.

-Mike Cullen



porary ska styles.

— Ben Hardy

Jonatha Brooke 10c wings MCA Records

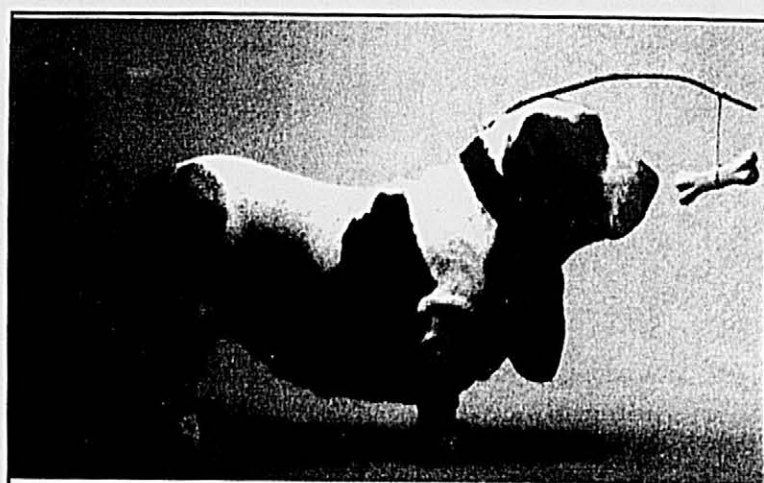
It is very difficult to formulate an opinion of this album without mentioning Joan Osborne. Brooke's singing style, musical influences, even her album booklet (!) closely resemble Osborne's *Relish*. Quite ironic, considering that one of Jonatha Brooke's conscious efforts

Di Franco, Ethridge, and too many more to mention.

— Zeina Awad

Flurescein High Contrast Comedown Geffen

It's somewhat trying to listen to a band that doesn't quite know what it does well - screeching rock or pretty pop ditties. Fluorescein, much to the dismay of my ears falls



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human relationships implode in happy together

the hong kong king kong - Wong Kar-Wai - tramples existing boundaries with a story so real that before you know it you're inside it
by Salman M. Husain

Argentina, starting over... The relationship began in Hong Kong and the tenderest of moments, happy together, happened in a flick of striking flame and ended as quickly. Ho says to Lai: "Let's start over" He always says that. "Let's start over". Starting over... just like Ho as a hustler starts over the flirtatious overtures, seductive, al-

tanné of Lai - and all the while Lai is internalizing the pain, the hurt, the exteriorizing in the territories where the break-up/make-up lines blur. Starting over is as hard as a Chinese opera of Madam M, directed by swan-lake Tchaikovsky in gothic red. Starting over...

Starting over in the exterior/interior, inner/outer territories of

Lai watches in the esoteric surrealism of distance as Ho crumbles under the woes of prostitution, with no support from Lai. Ho experiences another wave of despair, resolves to make-up for good this time. Despair, coupled with loneliness similar to that which Lai had experienced in Ho's absence.

But it's too late. Lai has, at this

lost, lost/found, pessimistic/optimistic scenarios. And this volume, among others, director Wong Kar-Wai portrays in a stylistically arresting way.

Wong Kar-Wai: ingenuity and style

Wong Kar-Wai speaks to the viewer in slick, modern urban lingo - the subculture where people mature early with fierce independence, where survival is paramount in the dichotomy that exists within contemporary cosmopolitan city's living. Wong Kar-Wai achieves this with visual ingenuity and style. Book-ends of city shots in color

der emotions - this he uses so effectively that whim/insight/smell/feeling is articulated in a cinematic language of emotion that Tennessee Williams could have written... "Stella!! The book that could write you, Salman." Wong Kar-Wai spoke distance by showing us flyovers and autoroutes; depth through water fall; comprehension of the ex-lovers wanting gaze without looking; ambivalence. All this by a simple shot of a car pulling away, a cigarette being lit, a song, a black & white long shot of Lai sitting in the apartment and Ho in color representing a gesture of a cigarette carton and perpetuating loneliness and emptiness. Most impressionable was Chang's departure, "to the ends of the world", and the goodbye of Lai in penetrating voiceless speech of farewell with stop mo' and slow mo' in just the right moments.

The film



luring, coy... And perhaps he finishes just like starting too, by flirtatiously thunderous overtures, raucously bitter-cold seduction; glaring allure of hit-me's, coy, coy, coyness of wanting-bad longing-bad emotions. Starting over...

Break-up, make-up

Ho Po-Wing the "slut" in this relationship realizes too late... Lai Yin-Fai the "frustrated" in this relationship realizes too early... Ho is restless and reckless with his youth... Lai is responsible and wants the "games" to stop, and Ho to leave for good every time. And yet Lai steals Ho's passport so that he can't...

tough-love. In these spaces of intense, emotionally draining and philosophically quantitative beds of quality pain is an exercise in futility. Wanting happiness together requires pulling the Sadat and Ho & Lai are dawdling like the current-day Netanyahu and Arafat.

Release comes in a form of Change

Lai yet again changes jobs, but this time with purpose. He refuses to respond, in pawn-like fashion, to Ho's game by refusing to see him.

time, begun the journey of moving on and that's where Chang comes in. A strangely engaging relationship brews... but it is convoluted in time, geographical spaces of home, connection/non-connection, found/

and speed-ups are used as labels; black and white shots have never had their boundaries extended in quite this way. They denote the past, but go far beyond the past in the expression of current gritty and ten-

The film, in my opinion, is strong in its production value. It contains a strong cast which helped realize the strong characterizations. It made me think about and relish moments of visual ecstasy long after the

Is life worth living?
Shall We Dance takes a humorous glance at an old cliché

by Zha-Zha Plandowski

Masayuki Suo does a charming job with unobtrusive scene footage shot in simple location back drops to tell the story of an ordinary man's unordinary journey to spiritual awakening. Tamiyo Kusakari, Koji Yasuyo, and Naoto Takenaka are cast in this hilarious Japanese version of Strictly Ballroom. Unlike its Australian counterpart, *Shall We Dance?* avoids flashy sound, color and

movement, opting for slapstick scenarios in modest surroundings to give the characters an authentic appeal.

The story concentrates on Mr. Sugiyama, a Tokyo corporate accountant who has snuggled himself into the safe and predictable world of work and blissful Japanese suburbia. Captivated by the silhouette of a beautiful woman in the window of a dance studio, Sugiyama decides to admire his crush in closer proximity by engaging in dance lessons.

We are ominously told in the opening scene that, "In Japan, ballroom dancing is looked upon with suspicion." Thus, the audience is delightfully entertained by watching Sugiyama and his dancing comrades cautiously enter the realm of Japan's taboo subculture where the women are self-assured goddesses wrapped in satin and chiffon and the men courageously strut their manhood in the sensuous movements of their feet.

Sugiyama's fixation on the young

dance instructor soon gives way to an obsessive love of dance that frees him from the confines of his monotonous existence. The gradual loss of hesitancy and the instinctive movement that Sugiyama lets overtake him becomes consequential to his emotional and spiritual blossoming and serves to inspire the subdued desires of the other characters.

Mr. Sugiyama is portrayed brilliantly with a skillful use of subtle sentiment and expression. The plot is also never excessively dramatized,

allowing the story to provide its own allure. The result is an exceptionally funny and captivating film whose more serious meaning is not demeaned by its comical tone. And if Suo is trying to teach us something about life, it's that we should embrace it like a new dance - with cautious first steps and then flow into its rhythm, allowing our souls to savor it with every movement.

More critical viewers will guffaw at the cliché and attribute the movie's strength to its cutesy Japanese

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